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Hypermediated Art Criticism

PAMELA G. TAYLOR and B. STEPHEN CARPENTER II

Technological media catapult our perception into what Marshall McLuhan called "the enlarging habit of attention." As our lives become more and more immersed in such technologies as television, film, and interactive computers, we find ourselves insulated with a heightened sense of mindlessness—an aesthetic experience made possible through such computer technological characteristics as hypertexts, hypermedia, and hypermedia in their purest form. In these terms, the prefix "hyper" represents various linking devices inherent to computer technology that allow us to move between ideas, images, and people. Hypermediacy, according to Bob Cotton and Richard Oliver, is "an entirely new kind of media experience born from the marriage of TV and computer technologies." Its raw ingredients can be brought together in any combination. It is a medium that offers random access; it has no physical beginning, middle, or end. In other words, there is no set or systematic structure inherent in technological media. It is not so much an "anything goes" apparatus as it is an "anything is possible" system. The seemingly vast possibilities inherent to technological media offer us many and alternate views of the world.

Just as technological media encourage multiple points of view regarding the world, no single approach to art criticism can be considered dominant, as several methods, methodologies, and approaches exist for responding to...
works of art. We conceive of art criticism as a complex means of making meanings about works of art and communicating those meanings to other people. Following the lead of art educator Terry Barrett, art criticism is about art. Barrett suggests that, although all four overlap, interpretation, analyzing, and judgment are the most important and most likely the core complex aspect of art criticism. Although interwoven with description, analysis, and judgment, the core complex aspect of art criticism is the process of individual works of art is foremost concern in contemporary art criticism. Similarly, we situates hypermediated art criticism as a synthesis of our descriptions, interpretations, judgments, and technology facilitates the simultaneous emergence, representation, storage, and presentation of these and other forms of meaning making about works of art. Hypermediated art critics is built upon our own technological abilities to both create and follow diverse paths, ideas, and beliefs, according to our choices. Hypermediated art criticism is inclusive of the ways that our choices change daily depending upon our situation, role, and purpose, or as a result of what we witness or experience in a moment. In the hypermediated criticism process, our ways of seeing and knowing change from a linear to multilayer perspective, from simple to multifaceted, from static to unstable, and from empirical to perception, indeed, the disparate ways of seeing and knowing made possible through technological media and hypermedia provide us with an expansive and personally reflective approach to art criticism.

**Personal Reflection and Art Criticism**

Michael Joyce known for his poetic approach to computer hypermedia theory and fictional writing, says, "We are who we are. Layered and overlaid, we make a world within our bodies." Physically now more than ever that world before our eyes through technological media. Digital ethnographer Ricki Goldman-Segal refers to this technological world as a "screen ecologies" in which "we are each composed of many bodies all of which interact with each other through new technological means." In computer technology, we extend not only our technological abilities, but also our various personas—the societies of our minds—into the form of new objects for others to think with. In the classroom, hypermediated art critics generated through computer technology functions just this way—as new objects that we, and our students, use to help us extend the ways in which we think about works of art. Conveying to its antihumanist approach as often associated with computer technology, our discussion of hypermediated art criticism—the symbiotic relationship of art criticism and technology—begins with the basic assumption that a primary purpose of visual art is found in the way its expression, communication, and meaning affect us as human beings. It is in fact our historical existence has been greatly altered by the machine, we simply cannot divorce ourselves from the aspect of who we are, no matter how hard we may try or be directed to do so. Visual art, be it traditional or new media, provides, promotes, challenges, influences, controls, dictates, and changes us. In this age of increasingly complex technologies that tell us who we are, who we ought to be, and enable us to become many things, it is essential that we develop critical viewing, self-reflection, and participation in art criticism practices. Recognizing this need on the most basic personal level, as well as the larger political or social level, is quintessential to art criticism that is "careful and engaging argumentation that further dialogue about art and life." As many museum docents will attest, the goal of "talking about art" is to look longer and more deeply to uncover the meaning of a work of art and the ways in which it is meaningful. There are many models of art criticism—theory—the most notable to art educators include Formalism, Aesthetic Scanning, and Interpretations-Based models. What are these and other criticism models together, however, is the basic premise that art is worthy not only of viewing, discourse, and engagement but that its existence also depends upon the viewer's relationship with it. Developing a relationship with a work of art, whether represented in traditional forms or through new or digital media, requires personal involvement, reflection, and connection. This idea is in direct contradiction with the formal criticism model attributed to Feldman, which is highly published and embraced in university and K-12 art textbooks. Feldman believes that students must be taught only to the elements and principles of design when responding to works of art, be that this is a more clear and straightforward strategy of thinking about art. Feldman develops his model as the one way in which all art could be viewed, written about, and discussed. In all fairness, Feldman developed his model during the height of Modernism, in a time when the art world was not concerned with such postmodern issues as multiculturalism, pluralism, feminism, environmentalism, globalization, postcolonialism, and visual culture. Although such technologies as television, film, and computers were making their way into the Modernist art world when Feldman developed his model, little was known or even imagined of the ways that such technologies would alter our understanding of that world.

**Digital Media Provoker Hypermediated Art Criticism**

Our work with hypermediated art criticism in art education can within the current pluralistic, technemediated postmodern condition; however, we acknowledge its conceptual connection to John Dewey, who believed gen-
were education to be a process and the result of a constructive experience, comprised of subjective and personal observation, knowledge and judgment. Further, Davis, Sutula, and Luce-Kaplany offer support for hyipermediated art criticism as a constructive, subjective, and self-organizing approach to teaching and learning. In what is essentially a constructivist theory of education, Davis, Sutula, and Luce-Kaplany align that computing systems are "human-produced mechanical systems" based on mechanical metaphors like fabric, tangle, and weave, and the predictable aims of their actions. Their behaviors are planned, directed, and determined by their predecessors as complex systems. On the other hand, we are more like organic and self-organizing systems such as food, rocks, flesh, birds, or smoke, and "exceed their components' because they are "self-organizing, self-maintaining, fact effective, multiperspectival, and adaptable." We believe art education can more accurately act as a complex rather than as complicated.

Probably the most closely related research in art education to our hyipermediated art criticism is Karen Keifer-Boyd's multi-visual art criticism project involving the use of interactive hyiperdocuments. In this project Keifer-Boyd and her students created a hyiperdocuments linked with interactivity and questioning strategies associated with art criticism models such as Barthes's, Leach's, Lippard's, Miller's, phenomenological method, Chayman's empathetic, didactic, and didactic approaches, and others. The goals of this project centered on the idea of connecting school and society as well as incorporating technology into the classroom in creative ways. One of the Keifer-Boyd's project sites features various steps for investigating a work of art, including personal responses, personal reflections, printouts and resources, and interactive discussions. Keifer-Boyd's objectives include the creation of a new visual format for expression, text, and visual representation of art. As Keifer-Boyd recognized, "Values are changed as technology becomes the more accessible. And this leads to a question: 'Is this the kind of art that is being made?'" We believe that our approach to hyipermediated art criticism extends Keifer-Boyd's scholarship and demonstrates the potential for hyipermediated art criticism to influence our current approaches and alternative changes to our lives in the future.

Who are we, where do we come from, and what do we believe about how we see things? This is the question of an interview as it is interpreted not only by the one speaking the interview, but also by the viewer's gender and unique cultural identities. With this in mind, we return to the idea that we possess a complex of multiple identities crucial to engaging in authentic and personally relevant art.

**Criticism and Practices Involving Interactive Computer Technology**

Our approach to hyipermediated art criticism involves the use of interactive hyiperdocuments. In this project, Keifer-Boyd and her students created a hyiperdocuments linked with interactivity and questioning strategies associated with art criticism models such as Barthes's, Leach's, Lippard's, Miller's, phenomenological method, Chayman's empathetic, didactic, and didactic approaches, and others. The goals of this project centered on the idea of connecting school and society as well as incorporating technology into the classroom in creative ways. One of the Keifer-Boyd's project sites features various steps for investigating a work of art, including personal responses, personal reflections, printouts and resources, and interactive discussions. Keifer-Boyd's objectives include the creation of a new visual format for expression, text, and visual representation of art. As Keifer-Boyd recognized, "Values are changed as technology becomes the more accessible. And this leads to a question: 'Is this the kind of art that is being made?"" We believe that our approach to hyipermediated art criticism extends Keifer-Boyd's scholarship and demonstrates the potential for hyipermediated art criticism to influence our current approaches and alternative changes to our lives in the future.

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to see something different, something they missed before, or acknowledge how their prior visits alter subsequent interpretations.

Our own exploration of The Cyber-Kitchen prompted a critical examination of what may be called the technological cocc-stimulation of the everyday. Put another way, as technology media become so immersed in our daily lives, how and to what degree does it alter our notions of what is normal and real? Does the technology offer an apparatus for effectively expressing what could be in so many ways, a consensual, want to be? How does a kitchen in cyberspace function? What is its purpose? How does the notion of a cyber-kitchen behave as a domestic signifier? What is a cyber-domestic aesthetic?

These and other questions provoked by The Cyber-Kitchen project led us to a collaborative hypertextual experience using e-mail, instant messaging, and the formulation of a Tinderbox™ interactive computer file (see Figure 1). In the computer program Tinderbox™, notes contain information but may also hold other notes of data in the form of written text, images, sound, and links to Web sites. Entire notes and/or key words, phrases, and images are linked to form associative and connective paths throughout the Tinderbox™ web. Tinderbox™ provides many possible overviews of the data view. The map view is a graphic representation of the web in the form of colored squares and rectangular notes, links represented by arrows, and backgrounds that can be adorned with text and images. Readers of Tinderbox™ web sites can read, access, and compose directly on any of the areas of a web in each of these views. Tinderbox™ readers create their own paths throughout a web by choosing the order in which they read and add comments, notes, and images. This adaptable Tinderbox™ characteristic acts as a computer metaphor that encourages the reader to change the structure of the web itself and thereby make it more than it was before they encountered it. Interactive computer hypertext provides readers and writers (authors) with the ability to create, organize, and rearrange notes (thoughts) on the computer. Each note may contain a variety of contents and be linked electronically to other notes through hyperlinks. Because of the changeable nature of these notes, hypertext provides a site for continual redirection in the processes of thinking, reflecting, and responding critically. Such redirection and reflection is possible through computer hypertext because of the ease with which the computer allows readers and writers to maneuver through past, present, and future thinking. Unlike note cards, books, or papers, computer hypertext enables the creation of invisible links among thoughts, ideas, images, and parts of images. By following paths throughout challenges, questions, and comparisons can be added directly in a note and accessed by a click of the mouse. Doing so opens multiple notes at one time rather than requiring the reader to shuffle through numerous pages of a book or scrap of paper in a traditional linear manner.

Figure 1. The Cyber-Kitchen critique project led to a collaborative hypertextual experience using e-mail, instant messaging, and the formulation of a Tinderbox™ interactive computer file.

Our two-person collaborative hypertextual reading of The Cyber-Kitchen began when we sat at our respective computers (486 miles apart) exploring the Web site and discussing various images using instant messaging. We began the formulation of the Tinderbox™ file by creating notes with the text of our instant messaging chat as well as information and links to varied ideas that we expressed in our first instant messaging conversation. We then took turns adding information, links, and images that strengthened our own understandings of the net.art project. Much like Bertin’s characterization of what he calls “new opportunities for expression,” one of us would make additions to the hypertext and return it to the other by way of attachment via either e-mail and/or instant messaging, as if playing a game of tag.

Kitchen Chat

As we sat at respective kitchen tables simultaneously viewing The Cyber-Kitchen Web site, we engaged in a synchronous online chat. We each generated questions as we clicked and viewed various objects in the kitchen.
Cyber-Kitchen Hypermediated Art Criticism

Computer theorist Peter Lunenfeld reminds us that "criticism is a way to elucidate which I admire about art rather than simply trying to fit it into a preconceived straightjacket. This is disconcerting to those who plan for the necessities of movements, schools, or avant-gardes that matched in lockstep one after the other. These days, you're on your own, it's up to the individual user to craft his or her own framework."1 For a novice, an initial attempt to understand the framework of our Cyber-Kitchen hypermediated art criticism project—or any hypermediated art criticism project approached in this way—may appear futile. Admittedly, our hypercritique looks like a tangled disorganized mass of notes and lines amidst a dizzying array of lines and arrows (see Figure 2). But, as Bernstein observes about early research on hypertext navigation, "occasional disorientation was common in all kinds of serious writing, and that muddled writing was more likely to be the source of confusion than hypertextual complexity."2 Nevertheless, we recognize that the many boxes and lines in the map view of our Tinkerbox3 file appear disconcerting to some, and we liken this atteroid to the way that Caune and Caune characterize learning as "naturally complex and messy experience."3 Most people's minds rarely function in orderly patterns or fashion. In fact, deep and inventive thinking is often divergent and results from conflicts, obstacles, and problems. As we did not want to "misrepresent the level of ambiguity that may be characteristic of a work or art," and therefore lose "its possible meanings,"4 we purposefully approached the Cyber-Kitchen hypermediated art criticism project in a disorganized fashion.5 By design, it has no physical beginning or end. A reader or author may simply jump in at any point—in any space that contains writing, images, or Web links—and join in the dialogue by adding or deleting information, notes, and links.

Describing the approximate 156 notes, 30 links, and 45 paths in our Cyber-Kitchen hypermediated art criticism project is beyond the scope of this article. However, we recognize the need to simplify our exploration in order to accommodate the linear format of this journal. Therefore, we have chosen to focus on only one of the areas within our Cyber-Kitchen hypermediated art criticism project—Under the Sink.

Under the Sink

Artist to Cook2 represented the under the sink area in the Cyber-Kitchen in a whimsically frightening fashion. Her jig photograph is a representation of an installation she created under a kitchen sink. By painting large eyes with even larger eyelashes on the bottom of the sink itself, Cook apposes a nearly precious23 creature surrounded (or made of) brightly colored kitchen objects and toys (see Figure 3). In so doing, she alters what some of us
associate with under the sink—a frightening dark space where objects become rusty, damp, and often lost. Upon closer examination and discussion, we became very interested in the idea of the lost and forgotten area under our own kitchen sinks. We took this idea into our Tinderbox™ hypermediated art criticism project as a tile and path of links. Our "under the sink" path consists of links to stories containing several of our own stories, as well as photographs and computer screen images of Web sites with short stories, art, a children’s book, and Web artist Jasper’s contemplative connection between "under the sink" and Shakespeare’s Lady Macbeth. We further linked the concepts of "lost and forgotten" with a work of art by Carmen Calangelo entitled All but Forgotten and considered how the idea of collective memory plays out in Cook’s Cyber-Kitchen project. We made further links from this area to Dali’s Persistence of Memory and photographs representing public memories of such historical events as the assassination of President John F. Kennedy and September 11, 2001. In these spaces we shared our own memories of these events and discussed the idea of associative memory, which led us to other questions (see Figure 5). If the cyberworld of the World Wide Web is the way to connect an infinite number of people, cultures, spaces, ideas, and information, it follows that it is one big collective memory. Put another way, is cyberspace itself a memory? 
Recognizing that many of the Canadian brands of household cleaning agents that Cook used in her Under the Sink were unfamiliar to us, we relied on similarity or recognizable shapes to guide our interpretation. For example, we believe that the white bottle in the foreground is a dishwashing detergent bottle as it is reminiscent of the Ivory Liquid bottles we have under our own sinks (see Figure 4). The tins are fairly generic. However, we are unsure of what, if anything, is stored in them. Although we both often store paint thinner or leftover furniture oil in glass jars under our sinks, we are unsure of what Cook stores in these jars. Then again, what would someone need to store under a cyber-kitchen sink? If we associate Cook’s cleaning supplies with a typical under the sink area, then what kinds of cleaning supplies do we need in a cyber-kitchen? What are we cleaning? What do we need to clean in our cyber-world? What would a clean cyber-world look like? Through personal ruminations and links to discussions with our students, we attempted to characterize the kinds of “cleaning” needed in our cyber-world. As we often felt inundated with information that we do not always know is true or authoritative, perhaps we need to “scan” away the surface area to discover underlying truths and possibilities. Or use protective devices that, like the aqua rubber gloves in Cook’s art, shield us from caustic information, images, or places. Or possibly, cleaning in a cyber-world is more akin to precariously walking a tightrope—in the case of Cook’s installation, like tiny toys perched on a drum pipe.

The artist appears to have placed many toys both purposefully and haphazardly under her sink. And as one of us fondly shared his story of hiding under the sink when he was a child, we created a link in our interpretation to the contradictions surrounding the use of that area of the kitchen as both play space and a storage area for various materials. We linked this discussion to two children’s books as well as to the artist Calango’s space, which contains a recent unit of instruction created for elementary art students (see Figure 7).

Throughout our Cyber-Kitchen hypermediated art criticism process, we often felt that we were asking more questions than we were answering. As we created more notes and links, we were provoked to conduct further research—always questioning and personally connecting in the process. Like a helicopter climbing higher and higher, our hypermediated criticism experience gave us an increasingly larger and broader view of the landscape below.

One particular issue we encountered “to hover over” was that of the cyberdomestic aesthetic (see Figure 8). In an e-mail message to the authors on February 16, 2004, Loseby, the principal collaborator of the Cyber-Kitchen, coined this term or idea early in her practice as a Digital artist “to tactically frame what I was doing visually.” In her curriculum vitae, Loseby asks, “In some room in the global area that is the not for the small, the domestic and
the whims of a neurotic woman." Lossely describes and analyzes daily minutiae using digitally animated images and text, expressive films, and layers of jargons. She asks questions of her viewers, her partner, her children, and herself. Through her cyber-domestic aesthetic perspective, Lossely attempts to domesticate or give order to her own two worlds—the increasingly complex computer code she uses to construct her computer world, as well as the daily acts of loving, dressing, cleaning, and prepping in her physical world.

We explored this idea further through a feminist criticism perspective that involved us in lectures, research, connections, and associations. We toyed with the terms digital and domestication as being an adjective and a verb that reflected function and appearance as well as the act of training or breaking. We questioned how a kitchen would function in cyberspace—promoting us to design the notion of food or nourishment in a cyber-world. Our researches established the fact that indeed our cyber-world existence is nourished through textual and visual representations of information. The Cyber-Kitchen artist sets the kitchen stage and their art is nourishment—our "food for thought."

In Ministrada: Children, Computers, and Powerful Ideas. published in 1987, Seymour Papert at the Massachusetts Institute of Technology wrote that learning about the computer should mean learning about the powerful ideas that the computer carries. Granted, the hypermediated art criticism process we have described here was prompted by a work of art created by...
This hypermediated an artistic experience and others like it have prompted us to formulate various hypermediated teaching strategies in our university art education course. As Curry Freidson suggests, "Visual technologies have always had an influence on other visual culture, often as a new art media, but also through the ways in which they have caused us to reconceptualize previous arts. In the following section, we describe some of the strategies we use in our teaching of hypermediated art and therefore broaden our students' understandings and relationships with both digital media and traditional art forms.

Hypermediated Art Criticism in an Education

Despite the teacher-directed nature of templates, we find that our students often need some creative point of departure to get them started in the hypermediated art criticism process (see Figure 9). Therefore, we use an art response template designed like a wheel, with a work of art in the center and links radiating from the center like spokes, pointing to spaces or notes on one side that deal with the context of the artist. On the other side are spaces that relate to the student’s side. Another template example features slots for the student’s choice of art that can be linked to various criticism modalities. Each will another template suggests creative activities such as debates, role-playing, interviews, and ranking. Typically, students begin by simply answering the questions in the template and adding images and other required information in the template spaces. However, as they become more comfortable with the process, and, more importantly, as they realize that the assignment is not evaluated according to their pristine responses, students begin to add and change the spaces in these templates. Much to our delight, the templates become unrecognizable in the process.

In one example, our students uncovered artist Joseph Naranjo’s string work (see Figure 9) that draws on notions of micro-macro and medium through their hypermediated art criticism discussions of the artist’s use of such formal structures as repetition and the highly stylized and inscrutable "biohazard" graphic printing process. They contemplated the subject matter of the work—a visually conscious fish heads—and created spaces with information about the artist’s life and interests. They discovered Naranjo’s theoretical implications. Naranjo’s interest in Franz Kafka’s Anthropoides—where the main character, Gregor Samsa, transforms into a "horrible" insect—inspired him to create a work that represented one of the most unusual acts of U.S. history—the death of Emancipated on August 4th, 1853. Fourteen-year-old Emanci Tull was brutally tortured, lynched, and mutilated in Mobile, Mississippi, in a racist act that horrified
Because our conception of art criticism through a hypermediated computer technology is open, fluid, and encourages viewers (writers) to bring to it "what they will," it makes space for a renewed mode of art criticism that has been embraced across the field of art education. These approaches include, but are not limited to, aesthetic scanning, cross-cultural, discursive, aesthetic inquiry, feminist, multi-modal, phenomenological, and others.  

As contemporary computer and communication technologies enable us to gain access to images, information, and commodities from various parts of the world with relative ease and speed, the ways in which we view our world, societies, cultures, relationships, and ourselves both change and accumulate simultaneously. It is these changing and increasing ways of seeing that inform how we make sense of what we see. That is, we process many selves as identities in our lives that influence the ways in which we make meaning about what we see and experience. Based on our own interpersonal collaborations and instructional experiences with students, hypermediated art criticism accommodates a multiperspectival approach to viewing because it is inclusive and expansive simultaneously.

And beyond digital and hypermediated technology, our own literacies have been subject to change and expansion as a result of our work with hypermediated art criticism. For example, we conceptualize seminars to instill a variety of perspectives and professional practice, from the structure and content of our graduate courses in curriculum development, research methodologies, and visual culture, to the arts, books, and book reviews we author, which include a chorus of voices and perspectives beyond our own.  

Although these examples are not necessarily hypermediated, they are nonetheless informed by the multiple and expansive meaning-making principles of hypermediated art criticism.

In summary, hypermediated art criticism (1) is based in a computer hypermediated environment using software that virtually links information and images; (2) is constructed with both student-formulated and teacher-directed questions that provide thoughtful and self-referential discourse; (3) includes multiple users and assessment of research; (4) encourages the inclusion and re-conceptualization of previously studied works of art and visual culture and written responses to these artifacts; (5) values personal stories and anecdotes that are explained and connected with the art and ideas addressed in the process; (6) provokes and values multiple avenues of thought and discovery; (7) includes multiple forms of representation, such as student art and sketches as well as those of the artist being studied; (8) contains inter-art and meaningful links that are explained or justified; (9) is inclusive of other art criticism models in authentic ways; and (10) is accessible and changeable throughout the criticism process.
Conclusion

By changing the context of how an art criticism is constructed and viewed, through the use of interactive computer hypertext, students and teachers explore how judgments and interpretations are affected in the process. Therefore, hypertextual art criticism is built upon a variety of visual and expressive representations that represent the complexity of meaning, being inclusive, expansive, and pluralistic. For instance, the inclusion of actual or virtual personal reflection in hypertextual art criticism provides a transformative approach to an art criticism that recognizes the value of an artist's experience and a creative vehicle as well as an example of the continuous expansion of technique, style, and medium of art. In other words, the process of constructing an art criticism approaches does not dictate the formal examination or analysis of a work of art, rather it simply yet profoundly encourages the "hyper" or expansive linking of multiple qualities to ideas, themes, elements, and implications that affect both the critic and the world in which we live.

We have foregrounded our discussion of hypertextual art criticism in a pedagogical context within the field of art education. Rather than a more mechanical discussion informed by disciplines familiar to art educators and scholars as art theory, art criticism, and digital mediated visual art. We believe that digital approaches to creating art offer fresh aesthetic possibilities and contribute to contemporary art discourse and understanding. This article might inspire situations from artists, critics, educators, viewers, curators, and others with interests in installation art, online discussions about art, and other digitally mediated visual productions. For example, in what ways does hypertextual art criticism facilitate or coordinate interpretations of works such as Krystof Wysoczany's digital projections in Boston and the Tufts Museum of Hypertextual art criticism, these works themselves consist of evolving and changing because they only rely on the unscripted contributions of participants who share their personal stories as their own images are projected on the screen of buildings and other architectural structures. In this paper, Wysoczany comments, "I mean a situation is a situation for the individual and a situation for the group as well. We're all lost, we're all searching for something. We're all looking for something. We're all looking for something. We're all looking for something.

In such cases, whether possibilities or limitations might hypertextual art criticism pose for such "works in progress"? Might it invoke multiple, simultaneous critical perspectives from architecture, philosophy, film, and cultural studies? We recognize the limits of the scope of our discussion here and encourage others to engage critically with what we have presented, to engage in their own extensive linking, and to encourage pedagogists for such discussions about hypertextual art criticism and other theoretical and practical contexts.

NOTES
4. Michael Jones, "Beyond Next Resort: You Think Again: Repurposing and Reusing...

5. Electronic Culture (Summer, 1997) at the School of Literature and Communication


15. "On Serialization" by E. B. Suddock, Practical Art Criticism, page 10.


17. "On Serialization" by E. B. Suddock, Practical Art Criticism, page 10.


19. Other hypotheses and theories appear to involve methods to test what we like (Levinson, A. I. 1981) or what we know (Levinson, A. I. 1981) to know (Levinson, A. I. 1981) or what we can (Levinson, A. I. 1981) can know (Levinson, A. I. 1981).

20. Hypothetical hypotheses of open-ended systems designed to be used in conjunction with the proposals and redefined processes of the new computer technology. The computer technology is still in its infancy and will be expanded as new ideas are generated and new applications developed.


24. Instant messaging and chat are computer programs that allow synchronous communication. Typically, users are identified through their account or login names. Our account names are "Aparticipants" and "Thinkothekephor."
What's So Great About the Real Thing?

JONATHAN MCKEOWN-GRANIT

Introduction

Tradition has it that the best way to find music is to attend a live performance. Teachers, frequent concert halls, clubs, or studios, consider this an ideal concert-goer when selecting music or evaluating it.

Tradition does not have the whole story. First of all, the nature of a musical experience is often more likely to affect a program note, studied the genre or period, and to analyze before you hear the rendition. Hence, those who attend a musical performance is, all things being equal, the best way to get the most out of the live experience.

Second, some music is not for live performance. The creak, crack, clank, film, and computer music want you to play a role attend a recital. Their art exploits the fact that a recording, sonic detail, can be replayed indefinitely and often, just as a painting be viewed over and over again. It also exploits sound manipulation, audacity that are not available to musicians performing in real time. Such music bears roughly the relationship to live music as cinema bears to live theatre. Hence, the doctrine that seeing music performed is, all things being equal, the best way to learn about it does not apply to all music.

I will argue that the traditional doctrine is wrong, and not only for the reasons cited above. Often, maybe even usually, one can learn at least as much about music via a recording as one can by watching it live. Even when

Jonathan McKee-Granit lectures at the Department of Philosophy at the University of Auckland, New Zealand. His research includes the moral and logical understandings of music, the philosophy of language, philosophy of logic, and philosophy of mind. In 2006 his article "The Real Me" appeared in a collection called Judging and Understanding. He has a forthcoming article on the relationship between conceptual analysis and metaphysics in an essay on a manuscript on the nature of music and linguistics.


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